

1917.

FOR ENTRY FORM SEE PAGE 31.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) September, 1917.

(II.) December, 1917—January, 1918.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

Pianoforte Accompaniment and Elocution.

The attention of Teachers and Candidates is called to the fact that Pianoforte Accompaniment and Elocution have been added to the List of Subjects in which L.R.A.M. Examinations take place. Full particulars will be found on pages 23 and 24.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

1917.

FOR ENTRY FORM SEE PAGE 31.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) September, 1917.

(II.) December, 1917—January, 1918.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons.

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.

HER ROYAL HIGHNESS THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

HIS ROYAL HIGHNESS THE PRINCE CHRISTIAN.

President.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Vice-Presidents.

THE RIGHT HON. SIR SAMUEL T. EVANS, P.C.
 SIR GILBERT GREENALL, BART., C.V.O.
 THE HON. HENRY BERKELEY PORTMAN.
 R. H. HORTON-SMITH, Esq., K.C.

Directors.

THE RIGHT HON. THE MARQUESS OF RIPON, K.C.V.O.
 THE RIGHT HON. THE EARL OF MALMESBURY.
 CHARLES R. W. ADEANE, Esq., C.B.
 H. ENTWISLE BURY, Esq.
 PROFESSOR SIR JAMES DEWAR, LL.D., F.R.S.
 SIR GEORGE DONALDSON.
 HENRY V. HIGGINS, Esq.
 ERNEST MATHEWS, Esq.
 CHARLES MORTIMER, Esq., J.P.
 SAXTON W. A. NOBLE, Esq.
 ALFRED DE ROTHSCHILD, Esq.
 LEO F. SCHUSTER, Esq.
 WALTER M. SCOTT, Esq.
 HERBERT SULLIVAN, Esq.
 SOMERVILLE TATTERSALL, Esq.
 GEORGE G. T. TREHERNE, Esq.
 T. R. WALROND, Esq.
 ROBERT WARD, Esq.

Committee of Management.

Chairman—SIR EDWARD E. COOPER.
 PHILIP LESLIE AGNEW, Esq.
 OSCAR BERINGER, Esq., Hon. R.A.M.
 FREDERICK CORDER, Esq., F.R.A.M.
 COLONEL C. W. E. DUNCOMBE.
 LIEUT.-COLONEL A. FINLAY.
 FREDERICK GEORGE FITCH, Esq., J.P.
 FREDERIC KING, Esq., Hon. R.A.M.
 SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.
 TOBIAS MATTHAY, Esq., F.R.A.M.
 EDWARD W. NICHOLLS, Esq.
 H. W. RICHARDS, Esq., Mus.D. DUNELM, Hon. R.A.M.
 ALFRED J. WALEY, Esq.
 H. WESSELY, Esq., Hon. R.A.M.

Principal.

SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

Secretary.

J. A. CREIGHTON.

Acting-Secretary.

P. QUARRY.

1917.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to

**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. Forms of Entry, properly filled up, together with the fees (see pages 4 and 31), must be sent so as to reach the Secretary not later than **Saturday, June 30th**, for the September Examination, or **Tuesday, November 13th**,* for the Christmas Examination.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after **July 31st** and **November 30th** in the respective periods of Examination.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than July 31st, but Candidates **cannot be transferred** from Christmas to the following September Examination, except under very special circumstances.

4. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid. Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

* Except for Bandmastership and Theatrical Conductorship (see pages 20 and 22).

5. Candidates for examination at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

6. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing, Class C, and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. Two and a half hours will be allowed for working this paper.

Candidates in Singing, Class C, unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing, Class B, in addition to the Rudiments paper, will be required to work a paper on the Physiology of the Voice (see page 9), whilst those in Pianoforte, Classes A and B, and Organ must also work an additional paper on Form and Teaching (see pp. 13 and 16).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see page 23).

Candidates in Elocution must work the paper specified on pages 23 and 24.

Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim with their form of entry.

There is no exemption from the papers on the Physiology of the Voice and Form and Teaching.

7. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. If two papers have to be worked they need not both be done on the same day. The Academy will be closed on 25th and 26th December, and possibly on other days.

The result of the practical and paper work portions of the examination is posted to Candidates about four days after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

8. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only, on payment of a fee of one guinea for each paper.

Those who succeed in the Rudiments paper, but fail in the practical branch, will be exempt from again working the said paper. The same applies to the papers on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Class A and Class B) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. The claim for exemption must be made on the entry form, and the full fee will be payable by Candidates claiming it.

9. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

10. In Pianoforte, Organ, and Orchestral Instruments, no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 25.

11. Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher, or any combination of these.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

12. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks, but no details, will be supplied without payment.

13. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

14. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments and Harmony:—

Nos. 25 and 26 (September), 27 and 28 (Christmas), 1913;
29 and 30 (September), 31 and 32 (Christmas), 1914;
33 and 34 (September), 35 and 36 (Christmas), 1915; 37,
38 and 39 (September), 40, 41 and 42 (Christmas), 1916.

A few sets of Rudiments Papers, set prior to 1913 (ten in all), can be supplied, price 2s. 6d. the set.

SUBJECT I. The Examination Paper of 1911.

ELEMENTS PAPERS for Vocalists (Performers), v², v³ (1909),
v⁴, v⁵ (1910), v⁶, v⁷ (1911), v⁸ (1912), v¹⁰ (1913), v¹²
(1914), v¹³ (1915), v¹⁴ (1916).

FORM AND TEACHING (for Pianoforte Teachers):—

U and V (September), W and X (Christmas), 1913; Y and Z
(September), A and B (Christmas), 1914; C and D (Sep-
tember), E and F (Christmas), 1915; G 1, 2 and 3 (Sep-
tember), H 1, 2 and 3 (Christmas), 1916.

A few sets of the Form and Teaching Papers, set prior to 1913 (ten in all), can be supplied, price 2s. 6d. the set.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching.

E (1907), H (1910), I (1911), J (1912), K (1913), L (1914),
M (1915).

Tests in Score Reading.

Nos. 1 (1907), 4 (1910), 5 (1911), 6 (1912), 7 (1913), 8 (1914),
and 9 (1915).

PIANOFORTE ACCOMPANIMENT:—

Nos. 1 (September) and 2 (Christmas), 1916.

ELOCUTION:—

Nos. 1 (September) and 2 (Christmas), 1916.

ALSO (Price 1s.):—

DIATONIC AND CHROMATIC STUDIES (for Vocalist Per-
formers).

BAND-MASTERSHIP AND THEATRICAL CONDUCTORSHIP, 1911,
1912, 1914, 1915 and 1917.

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.) are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

***HARMONY, COUNTERPOINT, AND
COMPOSITION. (Subject I.)**

Examiners in 1917.—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; and Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Seventh Symphony of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	24
Figured Bass or Exercises	24
Modulation or Ear Tests	28
General Questions	24
Total	200

150 marks required to pass.

* Entries in this subject will be accepted only for the Christmas period

HARMONY, COUNTERPOINT, AND COMPOSITION. (SUBJECT I.)—*Continued.*

Candidates who have passed in the paper work but failed in the *viva voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

SINGING. (Subject II.)

Examiners in 1917. — HENRY BEAUCHAMP, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; ARTHUR THOMPSON, F.R.A.M.; MARY WILSON, A.R.A.M.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (Performer *and* Teacher), in which case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Books recommended for reference and study will be found noted on page 25.

Class B, TEACHER.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing: a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Class C (Performer) on pages 10 and 11.

To sing a piece at sight.

SINGING. (SUBJECT II.)—*Continued.*

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates in Class B need not provide their own accompanists unless they especially desire to do so.

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	20
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	8
6. Pronunciation and Diction	20
7. Teaching of Recitatives	12
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	8
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
14. Examiners' General Impression of Candidate's Capabilities as a Teacher	20
Total	200

Marks required to pass, 150.

CLASS C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

SINGING. (SUBJECT II.)—*Continued.*

To prepare *all* the pieces contained in their respective lists and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked * must be sung from memory.

To sing a piece at sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

- RECIT. { "In quali eccessi" ("In what excesses") } ("Don Giovanni") ... *Mozart.*
 AIR { "Mi tradi" ("Thus betrayed") }
 (Book 1, The Songs in "Don Giovanni") (Novello)
 *ARIA, "Vissi d'arte" ("Love and Music") (Tosca) ... *Puccini*
 (Book 9, Operatic Album) (Ricordi)
 SONG, "Sea Wrack" (Stainer & Bell) ... *Charles V. Stanford*
 SONG, "The Jocund Dance," in B flat (Elkin) ... *Roger Quilter*
 *SONG, "A song of sunshine," in E flat (Cramer) ... *A. Goring Thomas*

LIGHT SOPRANO.

A selection of Five Pieces may be chosen from the following list, which must include one of those bracketed.

- RECIT. { "O grant it, Heav'n" } ("Judas Maccabæus")
 AIR { "So shall the lute and harp awake" } (Novello) ... *Handel*
 RECIT. { "Ne' trionfi d'Alessandro" ("Alexander,
 at thy triumph") } (Alessandro), in G *Handel*
 AIR { "Lusinghe più care" ("With loving
 caresses") }
 (No. 22, Standard Songs) (Ascherberg, Hopwood & Crew)
 SONG, "Romance" ("Soul so subtle"), in D (The Anglo-French Music
 Company) ... *Debussy*
 *AIR, "Batti, batti, O bel Masetto" ("Strike, O strike, my dear Masetto")
 ("Don Giovanni") (Novello's Songs in "Don Giovanni," Book 2) *Mozart*
 AIR, "On ev'ry hill, in ev'ry grove" ("The Maiden's Lament") in G
 minor ... *T. A. Arne*
 (Standard Songs, No. 62) (Ascherberg, Hopwood & Crew)
 SONG, "Spring has come" (Hiawatha's departure) (Novello) *S. Coleridge-Taylor*
 "The Willow Song," in G minor (Metzler) ... *S. Coleridge-Taylor*
 *SONG, "Love has eyes" (Albums of English Song, No. 2) (Novello) ... *Bishop*

MEZZO-SOPRANO.

- RECIT. { "Spirit of great Pompeius" ("Alma del
 gran Pompéo") }
 ARIA { "Grief is mine" ("Piangerò mia sorte") } (Giulio Cesare) ... *Handel*
 (Operatic Album, Book 20, Mezzo-Soprano) (Ricordi)
 *SONG, "La Cloche" ("Lone in thy darkling tower"), in B ... *Saint-Saëns*
 (The Anglo-French Music Company)
 SONG, "Armida's garden" (English Lyrics, Ninth Set) (Novello) *C. Hubert Parry*
 SONG, "Yearning" ("Only a longing heart"), in D flat (Ashdown) *Tchaikovsky*
 *SONG, "Rondel," in A flat (Ascherberg, Hopwood & Crew) ... *Edward Elgar*

SINGING. (SUBJECT II.)—Continued.

CONTRALTO.

- RECIT. & AIR, "Che farò" ("Thou art gone, alas, for ever"), in B flat
(Orpheus) (Novello) *Gluck*
- *SONG, "If pure are the springs of the fountain," in C, arranged by J.
Greenhill (Boosey) *Michael Arne*
- AIR, "Come, soothing death," in G minor (Stainer & Bell)... .. *J. S. Bach*
- SONG, "Longing," in E flat (Boosey) *Hubert Bath*
- * "Cradle Song," in D flat (J. H. Larway) *Ernest Austin*

TENOR.

- RECIT. { "From morn to eve" } *Handel*
- AIR { "See the tall palm" (Solomon) (Novello) }
- *AIR, "E lucevan le stelle" ("When the stars were brightly shining")
(Tosca) *Puccini*
- (Operatic Album, Tenor, Book 21) (Ricordi)
- SONG, "In the dawn," in E (Boosey) *Edward Elgar*
- SONG, "Fair is my love," in E flat (Elizabethan Lyrics) (Novello)
Battison Haynes
- *SONG, "The Morris Dance" (Three Elizabethan Pastorals, No. 3)
(Novello) *A. Herbert Brewer*

BARITONE.

- RECIT. { "Behold, I tell you a mystery" } ("Messiah") (Novello) *Handel*
- AIR { "The trumpet shall sound" }
- *AIR, "Deh vieni alla finestra" ("Oh, come now to the casement") *Mozart*
- ("Don Giovanni") (Novello's songs in "Don Giovanni," Book 4)
- SONG, "Fire that must flame" (Weekes) *A. C. Mackenzie*
- SONG, "The young shepherd" ("Le jeune Pâtre"), in F minor (Joseph Williams)
A. Goring Thomas
- *SONG, "Nanny," in F ("Three old world songs") (Boosey) *Harold Samuel*

BASS.

- RECIT. & CANZONE, "Piff, Paff!" ("Les Huguenôts") *Meyerbeer*
- (Standard Operatic Songs and Arias, No. 67) (Ascherberg,
Hopwood & Crew)
- *AIR, "Arise, ye subterranean winds" (Novello) *Purcell*
- SONG, "Julia" (English Lyrics, Seventh Set) (Novello) *C. Hubert Parry*
- *SONG, "Hope the hornblower," in G (Boosey) *John Ireland*
- SONG, "One morning in May," in E flat (Boosey) *Chas. Wood*

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, Time and Accent	12
10. Recitative	12
11. Posture and Facial Expression... ..	8
12. Conception of the General Character of the Pieces... ..	16
13. Reading at Sight	12
14. Examiners' General Impression of Candidate's Capabilities } as a Performer	20

Total 200

Marks required to pass, 150.

PIANOFORTE. (Subject III.)

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; SYDNEY BLAKISTON, Hon. R.A.M.; VICTOR BOOTH, A.R.A.M.; YORK BOWEN F.R.A.M.; H. R. EYERS, F.R.A.M.; EVLYN HOWARD-JONES, Hon. R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; FREDERICK MOORE, A.R.A.M.; CLAUDE POLLARD, A.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, A.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. The Examiners, however, have authority as heretofore to classify successful candidates in either Class A, B, or C according to the qualities displayed by them respectively. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer,—Class C.

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but will be passed in Class B (Teacher), if the several tests be otherwise satisfactorily fulfilled.

The Examination will last about half-an-hour.

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred) of their own selection from each of the three lists on pages 14 and 15 (three pieces in all).

To play at sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

PIANOFORTE. (SUBJECT III.)—*Continued.*

To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(b) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will be required to answer questions on the laws of Touch, including the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys, etc.

Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students. Two and a half hours will be allowed for working this paper,

PIANOFORTE. (SUBJECT III.)—*Continued.*

and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music, &c., specified on page 4.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 25.

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) will be required to fulfil the whole of the requirements for Class B, excepting that they will be exempt from working the paper on Form and Teaching. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them, at least, must be played from memory. A higher standard of excellence in performance is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

LIST A.

*PRELUDE AND FUGUE in F minor (No. 12 from Book 1 of 48 Preludes and Fugues)...	Bach
PRELUDE AND FUGUE in A flat (No. 17, Book 1, from 48 Preludes and Fugues) ...	Bach
PRELUDE AND FUGUE in C minor (No. 2, Book 2, from 48 Preludes and Fugues) ...	Bach
*PRELUDE AND FUGUE in G sharp minor (No. 18, Book 2, from 48 Preludes and Fugues) ...	Bach
*PRELUDE AND FUGUE from Sonata in A minor (No. 100, 530, Ricordi) ...	Bach
FUGUE in C minor (Bosworth) ...	Philipp Emanuel Bach
*FUGUE, from Prelude, Chorale and Fugue ...	César Franck
FUGUE in E minor (first movement from Suite No. 4) ...	Handel
FUGUE in F sharp minor (Op. 41, No. 1) ...	Liadow
PRELUDE AND FUGUE in F minor (Op. 35, No. 5) ...	Mendelssohn
PRELUDE AND FUGUE in E flat minor... ..	Saint-Saëns
FUGUE in D minor (Op. 72, No. 2) ...	Schumann
*TOCCATA AND FUGUE in D minor	Bach-Bausig

PIANOFORTE. (SUBJECT III.)—*Continued.*

LIST B.

SONATA (Op. 2, No. 3, in C) (the entire work)	...	...	...	Beethoven
SONATA (Op. 26, in A flat) (the entire work)	...	...	...	Beethoven
SONATA (Op. 31, No. 1, in G) (the entire work)	...	...	...	Beethoven
*SONATA (Op. 57, in F minor) (the entire work)	...	...	...	Beethoven
SONATA (Op. 78, in F sharp) (the entire work)	...	...	...	Beethoven
*SONATA (Op. 109, in E) (the entire work)	...	...	...	Beethoven
*VARIATIONS in E flat (Op. 35, omitting Fugue)	...	...	...	Beethoven

LIST C.

*CAPRICE (Stainer & Bell)	...	...	...	Carlo Albanesi
*"SLEEPY HEAD" (Augener)	...	...	...	Arnold Bax
"ROMP," No. 4 from Second Suite (Cary & Co.)	...	...	...	York Bowen
*SCHERZO (Variation No. V.) from Sonata (Cary & Co.)	...	...	...	B. J. Dale
"APRIL," No. 1 of Three Sketches (Winthrop Rogers, London)	...	...	...	Frank Bridge
"HEAT-WAVES," No. 2 of Three Studies (Cary & Co.)	...	...	...	Leo Lixens
PRELUDE in E, from Suite of Studies, Op. 16 (Weekes)	...	...	...	Tobias Matthay
IDYLL (Op. 5) (Joseph Williams)	...	...	...	Cyril Jaffray
ETUDE APPASSIONATO, in D flat, Op. 9 (Augener)	...	...	...	Sydney Rosenbloom
*FANTASIE (Cary & Co.)	...	...	...	Felix Swinstead
*SCHERZO, from Sonata in F minor, Op. 5	...	...	...	Brahms
ROMANCE in F, Op. 118, No. 5	...	...	...	Brahms
*INTERMEZZO in C sharp minor (Op. 117, No. 3)	...	...	...	Brahms
INTERMEZZO in E minor (Op. 119, No. 2)	...	...	...	Brahms
*SCHERZO in C sharp minor (Op. 39)	...	...	...	Chopin
LARGHETTO from Sonata, in C minor (Op. 4)	...	...	...	Chopin
ETUDE in F minor (No. 3 from Three Etudes) (La Méthode des	...	...	...	Chopin
Méthodes)	...	...	...	Chopin
*SCHERZO from Sonata in F sharp minor (Op. 11)	...	...	...	Schumann
BIRD AS PROPHET (Op. 82, No. 5)	...	...	...	Schumann
*TOCCATA in C (Op. 7)	...	...	...	Schumann
*CONCERT-STUDY in F minor (No. 2. Three Concert-Studies)	...	...	...	Liszt
ELÉGIE in G minor (Op. 36, No. 16) (Vingt-quatre Morceaux)	...	...	...	Arensky
"LA FILLE AUX CHEVEUX DE LIN" (from first set of Preludes)	...	...	...	Debussy
*ETUDE, No. 2, of Trois Etudes (Op. 31) (J. & W. Chester)	...	...	...	Glazounov
*CINQ ESQUISSES (Op. 17, No. 2) (J. & W. Chester)	...	...	...	Glère
NEW ENGLAND IDYLLS (Op. 62, No. 10)	...	...	...	MacDowell
*CARILLONS, from Etudes (Op. 11)	...	...	...	Liapounov
*PRELUDIUM in B (J. & W. Chester)	...	...	...	Selim Palmgren
PRELUDE in G minor (Op. 23, No. 5)	...	...	...	Rachmaninoff
TOCCATA (from Op. 72)	...	...	...	Saint-Saëns
*VALSE (Op. 38) (J. & W. Chester)	...	...	...	Scriabin

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ...	12
" B ...	24
" C ...	12
Reading ...	12
Scales and Arpeggios ...	8
Fingering Typical Passages ...	8
Questions on Touch ...	12
Examiners' General Impression of Candidate's } Capabilities as a Teacher or Performer, or both }	12

Total 100

75 marks required to pass.

ORGAN. (Subject IV.)

Examiners in 1917.—CHARLES MACPHERSON, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required :—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.
- To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of the following subjects :—

Intervals.

Time and Time Signatures.

Marks of Expression; and

Voice Production.

- To work a Paper embracing questions on Form; on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

- To work the paper on Rudiments of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *viva voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

ORGAN. (SUBJECT IV.)—*Continued*

LIST A.

TRIO, "Allein Gott in der Hoh' sei Ehr," in A major	<i>Bach</i>
(Novello, Original Composition, 318)	
SONATA No. 5	<i>Bach</i>

LIST B.

FANTASY PRELUDE... ..	<i>Charles Macpherson</i>
SONATA in F minor (No. 1)	<i>Mendelssohn</i>
FANTASIA AND TOCCATA in D minor	<i>Stanford</i>

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	32
" B	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation	16
Sight-reading	16
Modulation	12
Vivâ Voce	16
Examiners' General Impression of Candidate's } Capabilities	12
Total	200

150 marks required to pass.

ORCHESTRAL INSTRUMENTS.

(Subject V.)

Examiners in 1917. — F. CORDER, F.R.A.M.; and two of the following: — SPENCER DYKE, F.R.A.M.; ALFRED GIBSON, Hon. R.A.M.; W. FRYE PARKER, F.R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MAESCH, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORS DORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, A.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 25.

VIOLIN.

LIST A.

SONATA in A (last two movements)	... ..	Franch
SONATA No. 1, in D (Op. 12, No. 1) (first two movements) (Joseph Williams*)	... ..	Beethoven
A LITTLE SONATA (No. 4, in A) (Anglo-French Music Co.)	... ..	J. B. McEwen

LIST B.

CONCERTO in D major (first and second movements) (optional)	... ..	Mozart
RONDO CAPRICCIOSO	... ..	Saint-Saëns
CONCERTO in D minor (first and second movements)	... ..	Wieniawski

LIST C.

CAPRICE No. 6, in B minor (24 Caprices)	... ..	Rode
ETUDE No. 34, in D major (Ashdown Edition)	... ..	Kreutzer
ETUDE-CAPRICE No. 3, in E minor (24 Etudes-Caprices)	... ..	Dont

Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

VIOLONCELLO.

LIST A.

SONATA in D (first movement) (Hamellet Edition) (Anglo-French Music Co.)	... ..	Rubinstein
SONATA in G minor (first movement) (Costallat Edition) (Anglo-French Music Co.)	... ..	Chopin
SONATA in D (last movement) (Mathol Edition) (Anglo-French Music Co.)	... ..	Mendelssohn

* Any other edition acceptable.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

LIST B.

CONCERTO in A minor	<i>Saint-Saëns</i>
CONCERTO in D (first movement)	<i>Lalo</i>
SOLO SONATA in G (Piatti Edition)	<i>Boccherini</i>

LIST C.

ETUDES, Volume 3, No. 8 in D minor and No. 11 in F major (Loeb Edition) (Anglo-French Music Co.)	<i>Dotzauer</i>
No. 4 in D, Second Book, from 17 Studies (Joseph Williams)	<i>A. H. Earnshaw</i>

N.B.—Other editions of these works will be accepted.

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also F major and D minor (harmonic form) in thirds, sixths, and octaves in separate bows (two octaves); arpeggios of major and minor common chords and dominant and diminished sevenths (in three octaves).

The marks obtainable for Violin and Violoncello are as follows :—

	Maximum Marks.
List A	8
„ B	8
„ C	8
Technique (including Scales and Arpeggios)	16
Intonation	12
Tone	8
Style, Phrasing	12
<i>Vivâ Voce</i> Questions on Form	8
Reading	8
Transposing	
Examiners' General Impression of Candidate's } Capabilities as a Teacher or Performer, or both }	12
Total	100

75 marks required to pass.

HARP.

LIST A.

PIECE in G (arr. by H. Renié) (J. & W. Chester)	<i>Bach</i>
PASSACAILLE (arr. by Tiny Béon) (J. & W. Chester)	<i>Handel</i>
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition) (Ashdown)	<i>Mozart</i>

LIST B.

SPRING FANCIES (No. 1) (Novello)	<i>Hamilton Harty</i>
PIÈCE DE CONCERT (Leduc)	<i>Henri Büsser</i>
LE JARDIN MOUILLÉ (J. & W. Chester)	<i>Jacques de la Presle</i>

LIST C.

No. 38 (OR 43), FROM 48 ETUDES (2nd Book) (Lemoine)	<i>F. J. Dizi</i>
No. 46 (OR 56), FROM COMPLETE EDITION	<i>Cramer</i>
No. 17, FROM 40 STUDIES (Book II.) (Chappell)	<i>Bocksa</i>

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	
Examiners' General Impression of Candidate's	12
Capabilities as a Teacher or Performer, or both	

Total 100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET AND CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

* BAND-MASTERSHIP. (Subject VI.)

Examiners in 1917.—F. CORDER, F.R.A.M.; NEVILLE FLUX, F.R.A.M.; and Capt. J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

(I.) HAYDN'S SYMPHONY, "La Reine," first movement, from the Donajowski Miniature Full Score (No. 82).

* *Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February. Last day of entry January 14th.*

BAND-MASTERSHIP. (SUBJECT VI.)—*Continued.*

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

Also,

(II.) No. 3 of Schumann's "Forest Scenes" (Op. 82). To be scored for a Small Band of only eight Instruments.

These arrangements must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. Candidates who pass in the *vivâ voce* portion but fail in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper	{	Harmony	...	...	...	48
		Scoring	...	...	...	52
		Playing	...	...	...	24
<i>Vivâ Voce</i>	{	Conducting	...	...	...	24
		Questions	...	...	...	24
		Ear Tests	...	...	...	28
Total						200

150 marks required to pass.

* THEATRICAL CONDUCTORSHIP. (Subject VIa.)

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of the accompaniment to—

(I.) No. 4 of Schumann's Four Marches (Op. 76) for Full Orchestra (without Harp).

Also,

(II.) The second movement of Beethoven's Pianoforte Sonata (Op. 14, No. 2), to be arranged for a solo String Quartet.

These arrangements must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper	...	{	Harmony	...	...	48
			Scoring	...	...	52
			Playing	...	...	24
<i>Vivâ Voce</i>		{	Conducting	...	...	24
			Questions	...	...	24
			Ear Tests	...	...	28
Total						200

150 marks required to pass.

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February. Last day of entry January 14th.

PIANOFORTE ACCOMPANIMENT. (Subject VII.)

Examiners in 1917:—VICTOR BOOTH, A.R.A.M.; F. CORDER, F.R.A.M.; WELTON HICKIN, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required:—

To play the following accompaniments:—

*IRISH IDYLLS (Boosey)	Stanford
*SEA PICTURES (Boosey)	Elgar
"Know'st thou the land"	Goring Thomas
VIOLONCELLO CONCERTO	Saint-Saëns

* This selection of Songs is to be prepared in its entirety, one or more being selected by the Examiners.

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to a violin or violoncello solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch.

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments specified on page 4.

A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Song accompaniments... ..	12
Violin or violoncello accompaniment	12
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment)	16
Transposition	16
Modulation	12
Quality of tone	8
Examiners' general impression of Candidate's capabilities to impart correct atmosphere and style to accompaniments	8
Total	100

75 marks required to pass.

ELOCUTION. (Subject VIII.)

Examiners in 1917:—A. ACTON BOND, Hon. R.A.M.; ANNIE M. CHILD, F.R.A.M.; F. CORDER, F.R.A.M.; KATIE THOMAS, F.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. The Examiners, however, have authority to classify successful candidates in either Class A, B, or C according to the qualities displayed by them respectively. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer,—Class C.

ELOCUTION. (SUBJECT VIII.)—*Continued.*

All Candidates will be required to work a paper in which questions will be asked on:—

- (a) Proper methods of phrasing—Candidates will be asked to show the breathing places in examples chosen by the examiners from well-known authors.
- (b) Voice production in reference to speech.
- (c) The vocal organs employed in speech.
- (d) Rhythm and inflection.
- (e) General faults in elocution and diction.
- (f) Prosody, with special reference to (a) accent, quantity, emphasis, pause and tone; (b) versification.
- (g) How best to study selections from plays, poems or prose, for presentation in public.
- (h) The art of elocution and diction.

This paper must be worked on the day preceding the examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *virâ voce* examination Candidates will be required to recite the whole of the pieces contained in the list below.

To recite a piece of their own selection.

To answer questions on the selections.

To answer questions on the various points dealt with in the paper work.

To demonstrate the best methods of teaching Elocution.

To read poetry and prose at sight.

SELECTIONS.

(A)—SHAKESPEARE.

FOR LADIES (one only).

The Winter's Tale, Act III., Sc. 2, from "Since what I am to say" to "Apollo be my judge."*

The Winter's Tale, Act IV., Sc. I. Time's Speech.

Macbeth, Act I., Sc. 7. From "How now, what news?" to end of scene.

Merchant of Venice, Act III., Sc. 4. From "Lorenzo, I commit," to end of scene.*

FOR GENTLEMEN.

As you Like It, Act II., Sc. 7. From Orlando's entrance to "sans everything."

(B)—OLD COMEDY.

FOR LADIES.

The Rivals, Act I., Sc. 2. From entrance of Mrs. Malaprop to end of speech—"superstitious article in it."

FOR GENTLEMEN.

The Rivals, Act V., Sc. 3. From the beginning to "shot before I was aware."

FOR ALL.

(C)—POEM.

(One only.)

"England, my England"	...	...	...	...	...	...	...	W. S. Henley
"On a Grecian Urn"	...	...	...	...	...	...	...	Keats

(D)—OWN SELECTION.

This may be prose or verse, but should not exceed 50 lines in length.

* Cuts as in the B.E.S.S. sixpenny edition (Routledge).

ELOCUTION. (SUBJECT VIII.)—*Continued.*

The marks obtainable in this subject are as follows :—

	Maximum Marks.
Enunciation	24
Voice breathing and production	20
Gesture	12
Facial expression	12
Memory... ..	12
Sight reading	12
General expression	20
Questions	12
SELECTIONS :	
(A) Shakespeare	24
(B) Old Comedy	20
(C) Poem	20
(D) Own selection	12

150 marks required to pass.

Total 200

By order of the Committee of Management,

J. A. CREIGHTON, *Secretary.*

Among others, the following Books will be found useful :—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—
"Elements of Music," F. W. Davenport (Longmans); "Harmony," Stainer (Primer No. 8, Novello); "Harmony," Prout (Augener); "Practical Harmony," Stewart Macpherson (Joseph Williams); Rudiments of Music, Stewart Macpherson (J. Williams, Ltd.).

ORCHESTRATION—*"The Orchestra," Frederick Corder (Curwen).*

SINGING—*"Hints on Singing," Manuel Garcia (Ascherberg); "Singing," Randegger (Primer No. 5, Novello); "Grammar of Elocution," Millard (Longmans).*

PIANOFORTE—*Some useful hints on the subject of Form may be gathered from "Form in Music," Stewart Macpherson (Joseph Williams); on Touch, from "First Principles of Pianoforte Playing," Tobias Matthay (Longmans); on Fingering, from "Exercises for Fingering," by Carlo Albanesi (Ricordi); and on Phrasing from "Exercises on Phrasing in Pianoforte Playing," J. B. McEwen (Ricordi). Studies in Phrasing and Form, Stewart Macpherson (J. Williams, Ltd.).*

VIOLIN—*For scales and arpeggios, Wessely's Scale Manual (Augener); Scales and Arpeggios for Violin, W. Frye Parker (J. Williams, Ltd.).*

VIOLONCELLO—*For scales and arpeggios, Whitehouse and Tabb's Scale and Arpeggio Album (Schott & Co.); $\frac{1}{2}$ Minute Violoncello Studies, W. E. Whitehouse (J. Williams, Ltd.).*

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED APRIL, 1917.

Licentiates of the Royal Academy of Music.

(Lists of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP previous to September, 1916, are published separately, and will be sent on application to the Secretary.)

IN HARMONY.

Pole, Annie Class (B.)

IN SINGING.

Aldridge, Evelyn (C.)	Lawrence, Dorothy A. (C.)
Anderson, Josephine (C.)	Ling, Ethel Browne (C.)
Arthur, Gertrude (C.)	Llewelyn, George Thomas (C.)
Basnett, Olive (C.)	Long, Alfred Thomas (C.)
Bonney, Teresa (B.)	Marler, Annie Isabel (B.)
Calthrop, Audrey Gordon (C.)	Moxon, Florence Bertha (C.)
Clark, Charles William (C.)	Naylor, Granville (B.)
Dawkins, Mabel Louisa Mary (B.)	Peake, Janet Sylvia (C.)
Farmer, Stella Louise (C.)	Peirs, H. Cecilia (C.)
Forbes, Helen Charlotte (B.)	Portlock, Doris Annie (C.)
Francis, Richard Ewart (B.)	Riley, Hilda Isabella (C.)
Gooding, Edward (B.)	Robinson, Muriel (C.)
Griffin, Arnold (C.)	Rossiter, Gwendoline May (B.)
Griffiths, Enid Ceridwen (C.)	Saunders, Lilian May (C.)
Heaps, Robert (B.)	Smith, Ada Glades (B.)
Hinsley, Ernest (B.)	Spencer, Albert (B.)
Hunt, Lavinia Mary (C.)	Thompson, Elizabeth Louise (C.)
Jenkins, Percy Walter (C.)	Watkinson, Anita May (C.)
Lang, Bessie (C.)	Watson, Elsie (C.)

IN PIANOFORTE PLAYING.

Abbott, Florence Raymond (B.)	Bell, Kate Eveline (B.)
Adair, Yvonne Madeleine (B.)	Bennett, Grace Michell (B.)
Adams, Margaret Thomson (A.)	Bennett, Jessie E. (B.)
Allam, Amelia Gertrude (B.)	Bentlif, Beryl Barnett (B.)
Ambrose, Mary Isabel (B.)	Bentzon, Dorothy Malcolm (B.)
Amey, Evelyn (B.)	Bergmann, Caroline (A.)
Amherst, Lizzie Emily (B.)	Bickerstaff, Norah (B.)
Anderson, Agnes Mary (B.)	Biggart, Maud Elizabeth (B.)
Anderson, Marion (B.)	Bishop, Jessie May (B.)
Andrew, Doris Eileen (C.)	Blackmore, Olive Lucy (B.)
Antill, Marjorie E. (B.)	Blair, Annie Vera Sibyl (B.)
Armstead, Olive Audrey (B.)	Blundell, Gertrude Annie (B.)
Arter, Gertrude Mary Elizabeth (B.)	Bolton, Effie Lillias (B.)
Atkinson, Janet E. (B.)	Bott, Irene Agnes (B.)
Badger, Margaret (B.)	Bowstead, Dorothy Maude (B.)
Ballan, Mary Katharine (B.)	Bowstead, Rose Winifred (B.)
Barefoot, Beryl Edith Rotherham (B.)	Boyden, Bella (B.)
Barker, Doris A. (B.)	Braddick, Gwendoline Mary (B.)
Bartlett, Minnie Eveline (B.)	Bradshaw, Ada Lilian (B.)
Basker, Marjorie Kathleen (B.)	Brearley, Marion (B.)
Bausor, Mabel (B.)	Brennan, Nora Josephine (B.)

A., Performer and Teacher; B., Teacher; C., Performer.

IN PIANOFORTE PLAYING—*Continued.*

	Brentnall, Lorna ...	(B.)	Fisher, Marjorie Cora ...	(B.)
	Brett, Edith Evelyn ...	(B.)	Fisher, Vera Mary ...	(B.)
	Brinkhurst, Beatrice ...	(B.)	Folliot, Claire ...	(B.)
	Brittain, Winifred Vera ...	(B.)	Fraser, Ena ...	(B.)
	Brown, Jen. A. ...	(B.)	Frazer, Mary Gordon ...	(A.)
	Brown, Kathleen M. A. ...	(C.)	Frazier, Kathleen Richards ...	(B.)
	Brown, W. A. Chace ...	(B.)	Freer, Nora Christine ...	(A.)
	Browning, Isabel M. ...	(B.)	Froebel, Elsie ...	(B.)
	Burr, Evelyn ...	(B.)	Froggatt, Marian Edith ...	(B.)
	Butt, Edith Doris ...	(B.)	Galton, A. C. Esther ...	(B.)
	Byrt, Nora Constance ...	(B.)	Garbutt, Helen ...	(B.)
	Cahill, Freda Josephine ...	(B.)	Garrett, Alice Rosetta ...	(B.)
	Carden, Winifred Mary ...	(B.)	Gaunt, Gertrude D. ...	(B.)
	Carmine, Olga ...	(B.)	Giles, Mary ...	(B.)
	Carrell, Enid ...	(B.)	Glegg, Cecil Joan ...	(B.)
	Carslake, Margaret Thomasina ...	(B.)	Goodwin, Hilda ...	(B.)
	Cawood, Hilda Margaret ...	(B.)	Gordon, Amy Mary ...	(B.)
	Cherry, Leonie Constance ...	(B.)	Gow, Barbara Henrietta ...	(B.)
	Churchill, Dora Fleetwood ...	(B.)	Gravill, Dorothy ...	(B.)
	Clark, Henrietta Mary ...	(B.)	Gray, Isabel Winton ...	(C.)
	Clarke, Maud ...	(B.)	Green, Kathleen Eva ...	(B.)
	Cleland-Sharpe, Dorrit ...	(B.)	Green, Miriam L. ...	(B.)
	Climpson, Beatrice J. ...	(B.)	Grierson, Mary Gardner ...	(C.)
	Cockshott, Constance Blanche ...	(B.)	Griffiths, Grace Dorothy ...	(B.)
	Cole, Eva J. ...	(B.)	Grundy, Alice Mary ...	(B.)
	Cook, Nellie ...	(B.)	Gunther, Marie Ruth ...	(B.)
	Cooper, Louie ...	(B.)	Hall, Florence Mary ...	(B.)
	Copley, Dora Elizabeth ...	(B.)	Ham, Elsie ...	(B.)
	Corteen, Lillie ...	(B.)	Hamilton, Mary Jackson ...	(B.)
	Counsell, Ivy Theresa ...	(B.)	Hansford, Rhoda May ...	(B.)
	Coupe, Margaret Eva ...	(B.)	Hanson, Mabel ...	(B.)
	Cowen, Nora ...	(B.)	Harding, Nancy ...	(B.)
	Cremen, Irene ...	(B.)	Hardy, Ida Marshall ...	(B.)
	Croombes, Vera ...	(B.)	Harland, Edith Agar ...	(B.)
	Cunningham, Elizabeth M. ...	(B.)	Harris, Gwendoline ...	(B.)
	Curzon, Gertrude F. ...	(B.)	Harris, Mary Lillian ...	(B.)
	Davies, Annie Elmyra ...	(B.)	Hartley, Doris Alvaretta ...	(B.)
	Dawson, Winifred ...	(B.)	Harvey, Annie Violet ...	(B.)
	Deller, Ruby Lois ...	(B.)	Haycock, Cecilia Violet ...	(B.)
	Dennis, Dorothy May ...	(B.)	Hebditch, Muriel Vaux ...	(B.)
	Dennison, Janet Dorothy ...	(B.)	Hermon, Marjorie ...	(B.)
	Dent, Ruby Stella ...	(B.)	Heron, Harriet May ...	(B.)
	Dey, Elizabeth L. ...	(B.)	Higgs, Ada Gwendoline ...	(B.)
	Donelly, Ruby ...	(B.)	Hilary, Lucy Etheldreda ...	(B.)
	Douglas, Norma ...	(B.)	Hill, Muriel ...	(B.)
	Dowling, Dorothy Freda ...	(B.)	Hiscox, Phyllis Alberta ...	(B.)
	Dowman, May ...	(B.)	Hoby, Erica ...	(B.)
	Egerton, Dorothy ...	(B.)	Hodgkinson, Emilie H. ...	(B.)
	Ellershaw, Jessie Beatrice ...	(B.)	Hodgson, Doris Annie Caroline ...	(B.)
	Ellis, Lillian Gower ...	(B.)	Hoggarth, Cecil C. ...	(B.)
	Evans, Georgina Frances Mary ...	(B.)	Holcombe, Kathleen Annie ...	(B.)
	Evans, G. Spencer ...	(B.)	Honess, Katharine Grace ...	(B.)
	Evans, Irene Louise ...	(B.)	Houchin, Florence Gertrude ...	(B.)
	Faulder, Annie May ...	(B.)	Hubbard, Frances ...	(A.)
	Faulkner-Mayall, Doris ...	(B.)	Hulse, Lily ...	(B.)
	Felce, Cissy May ...	(B.)	Hurst, Alice M. ...	(B.)
	Fell, Leslie Doris Shaw ...	(C.)	Hurst, Marie Frances ...	(B.)
	Fell, Phyllis ...	(B.)	Ireland, Mary ...	(B.)
	Ferens, Frances Leila ...	(B.)	Jack, Margaret B. ...	(B.)
	Field, Olive Alberta ...	(B.)	James, Irene Dorothy ...	(B.)

IN PIANOFORTE PLAYING—Continued.

Jamieson, Catherine Wallace ...	(B.)	Newton, Hilda Ellen ...	(B.)
Jefferd, Nora Leila ...	(B.)	Newton, Sybil Marguerite ...	(B.)
Jenkins, Agnes ...	(B.)	Nichols, May ...	(B.)
Jesper, Muriel ...	(B.)	Nicholson, Muriel ...	(B.)
Jewsbury, Dora ...	(B.)	Norman, Eva Kathleen ...	(B.)
Johnson, Gladys Mary ...	(B.)	North, Nina ...	(B.)
Jollyman, Elsie ...	(B.)	Nugent, Mary ...	(B.)
Jones, Elsie Ada ...	(B.)	Ogden, Lillie ...	(B.)
Jump, Catherine M. ...	(B.)	O'Neill, Joseph ...	(B.)
Kello-Murray, Margaret Carlyle	(B.)	Ougham, Jessie Clare ...	(C.)
Kempster, Winifred Margaret ...	(B.)	Patey, Margaret ...	(B.)
Kendall, Doris May ...	(B.)	Paul, Helen W. ...	(B.)
Kidd, Pauline Olivia ...	(B.)	Pearson, Enid Hope ...	(B.)
King, Harriet Constance ...	(B.)	Pearson, Lois Elizabeth ...	(B.)
Klein, Frances ...	(C.)	Philpott, Marie ...	(B.)
Kraetzer, Wilhelmine P. M. ...	(B.)	Pickering, Elsie Kathleen ...	(B.)
Laing, Christian Barbara ...	(B.)	Pickett, Gladys Dorothy Marie ...	(B.)
Lang, Rita ...	(B.)	Pickles, Laura May ...	(B.)
Langley, Eleanor ...	(B.)	Pickles, Muriel Deborah ...	(B.)
Lees, Annie ...	(B.)	Pickup, Doris ...	(B.)
Lewis, Elsie May ...	(B.)	Pickup, Mabel ...	(B.)
Lewis, Josephine L. ...	(B.)	Pilley, Edith ...	(B.)
Liddell, Roberta I. ...	(B.)	Pirie, Nancy Mary ...	(B.)
Lloyd, Olive Laithwood ...	(B.)	Poore, Phyllis Graydon ...	(B.)
Lofthouse, Benjamin ...	(B.)	Potts, Leonora ...	(B.)
Low, Marabel ...	(B.)	Prall, Hester Dorothea ...	(B.)
Macquire, Marjorie Errington ...	(B.)	Price, Muriel ...	(B.)
Malins, Florence Ethel ...	(B.)	Priestley, Amy ...	(B.)
Marshall, Nancy Constance ...	(B.)	Priestley, Donald Ivo ...	(B.)
Martin, Olive M. ...	(B.)	Pritchard, Hilda ...	(B.)
Martyn, Angé Lillian ...	(B.)	Proud, Gladys E. L. ...	(B.)
Mayston, Kathleen ...	(B.)	Pumfrey, Gladys Eglington ...	(B.)
McCarthy, Dorothy L. ...	(B.)	Radford, Lydia ...	(B.)
McCrae, Ethel J. ...	(B.)	Rees, Daisy Emma ...	(B.)
McInnes, Dorothy ...	(B.)	Reeve-Perkins, Gwen ...	(B.)
McKinnell, Mary Elizabeth ...	(B.)	Reid, Dorothy ...	(B.)
McLaren, Lucilla Helen ...	(B.)	Revell, Madeleine Enid Thaxter	(B.)
McNeill, Joan Smith ...	(B.)	Reynolds, Nora ...	(B.)
Mead, Mildred ...	(B.)	Riach, Elizabeth Cruikshank ...	(B.)
Mears, Marguerita ...	(B.)	Richards, Eleanor May ...	(B.)
Meaton, Willie ...	(B.)	Riley, Jessie L. ...	(B.)
Mence, Dorothea May ...	(B.)	Rimmington, E. Vera ...	(B.)
Merckel, Etta Georgina ...	(B.)	Roberts, Florence Hilda ...	(B.)
Miles, Mary Eva ...	(B.)	Robertson, Jessie McIntosh ...	(B.)
Miller, Annie Zuill ...	(A.)	Robertson, Mary Estelle ...	(B.)
Mills, Irene Ruth ...	(B.)	Rodway, Mary Elfreda ...	(B.)
Mills-Roberts, Florence ...	(B.)	Rowland, Gladys Blanche ...	(B.)
Milnes, Alice Maud ...	(B.)	Saddler, Betty ...	(B.)
Monk, Elsie Florence ...	(B.)	Sanders, Dorothy Laura ...	(B.)
Moore, Maud Amphlett ...	(B.)	Sarti, Adrienne ...	(B.)
Morley, Annie V. Forrest ...	(B.)	Scott, Frances Agnes ...	(B.)
Morris, Marjorie Jessie ...	(B.)	Scowcroft, Mary Hilda ...	(B.)
Morton, Rosa ...	(B.)	Scul, Dorothy Gertrude ...	(B.)
Murphy, Eileen B. ...	(B.)	Searle, Myra ...	(B.)
Murphy, Ida ...	(B.)	Sellar, Beatrice Mary ...	(B.)
Myrtle, Phyllis Margaret ...	(B.)	Sergeant, Marguerite Frances ...	(B.)
Neal, Constance May ...	(B.)	Sharp, Rosalind Muriel ...	(B.)
Neave, Lyle ...	(B.)	Shaw-Crisp, Claire ...	(B.)
Newman-Marks, Estelle ...	(B.)	Sibun, Elsie ...	(B.)
Newmarch, Grace Swann ...	(B.)	Sim, Mona Florence Leslie ...	(B.)

IN PIANOFORTE PLAYING—Continued.

Skene, Margarite (B.)	Townsend, Irene C. (B.)
Smith, Elizabeth Lillian Wallace (B.)	Tucker, Dorothy Ella (B.)
Smith, Ella Maud Monica ... (B.)	Twizell, Jane (B.)
Smith, Emma (B.)	Tyler, Hilda Gladys (B.)
Smith, Hannah E. (A.)	Vaughan, Nellie (B.)
Smith, Margaret M. (B.)	Vines, Clara Jane (B.)
Smith, May Harvey (B.)	Wain, Beryl Maud Lonsdale ... (B.)
Smyth, Dorothy Evelyn (B.)	Wakefield, Dorothy May (B.)
Spence, Elizabeth McLellan ... (B.)	Wallace, Margaret Florence ... (B.)
Spencer, Dorothy Noël (B.)	Wallwork, Dorothy (B.)
Spencer, Phyllis Mary (B.)	Ward, Ada (B.)
Spencer-Palmer, Ellen Isabel ... (B.)	Waterton, Vera Lilian (B.)
Spencer-Palmer, Florence Margaret (B.)	Watts, Annie (B.)
Spencer-Palmer, Nina Irene ... (B.)	Watts, Edith (B.)
Steel, Annie (B.)	Watts, Kathleen Mary (B.)
Stoneman, Elsie Maud Mary ... (B.)	Webb, Helen Margaret (B.)
Strang, Isabella S. (B.)	Webster, Constance M. (B.)
Stroud, Emmie (B.)	Whitaker, Kate (B.)
Sturcke, Edith Olive Mary ... (B.)	Whitcomb, Gertie (B.)
Sullivan, Henry (B.)	Whyte, Dorothy Jean (B.)
Sully, Daisy Annie (B.)	Wileman, Constance Violet ... (B.)
Surfleet, Kathleen S. (B.)	Wilkes, Dorothy Mary (B.)
Swire, Mary Isabella (B.)	Williams, Eleanor (B.)
Sykes, Laurie McGregor (B.)	Williams, Ethel (B.)
Syner, Kate (B.)	Williams, Gertrude (B.)
Tankard, Edith (B.)	Williams, Grace Milbro (B.)
Tanner, Grace Myrtle (B.)	Williams, Lucy (B.)
Taylor, Alice (B.)	Willis, Enid A. (B.)
Taylor, Nora Elizabeth (B.)	Willis, Gladys (B.)
Temple, Kate Louisa (B.)	Winchester, Sybil May Irene ... (B.)
Thomas, Doris Emilie (B.)	Wolton, Judith Ann (B.)
Thomas, Maud Elvera (B.)	Wood, Dora (B.)
Thompson, Jessie Ann Stewart ... (B.)	Wood, Doris (B.)
Thomson, Nettie M. (A.)	Wood, Edith Margaret (B.)
Thorley, Olive (B.)	Wood, Grace N. (B.)
Thornton, Margaret Elsie (B.)	Wood, Winifred E. (B.)
Tidy, Masie Gwendoline (B.)	Woodham-Smith, Enid Mary ... (B.)
Tingle, James Henry (B.)	Worsfold, Dorothy Margaret ... (B.)
Tinker, Mabel C. (B.)	Worsley, Doris Irene (B.)
Tomlinson, Mary (B.)	Wright, Lilian Caroline (B.)
Topham, May (B.)	

IN ORGAN PLAYING.

Sutton, John Leopold.

IN ORCHESTRAL INSTRUMENTS.

VIOLIN.

Beerling, Marjorie May (C.)	Murray-Stewart, Mary (A.)
Browning, Edith Ingram (B.)	Raistrick, Doris Margaret (A.)
Churton, Dorothy (B.)	Rowney, Kathleen Elizabeth ... (B.)
Cockram, Hilda M. (C.)	Ruegg, Evelyn Trewolla (A.)
Davies, May (B.)	Thursfield, Joyce (C.)
Froud, Lilian Rose (B.)	Whitehouse, Reginald (B.)
Kennedy, Katherine Margaret ... (B.)	Wright, Hilda Iris (B.)
Mackay, Mildred Flora (B.)	

VIOLONCELLO.

Farrar, Gwendoline (A.)	Petherick, Dora Valentina (B.)
--------------------------------	---------------------------------------

IN ORCHESTRAL INSTRUMENTS—*Continued.*

BASSOON.

Fenner, Harry	...	...	...	...	...	...	...	...	...	(A.)
---------------	-----	-----	-----	-----	-----	-----	-----	-----	-----	------

OBOE.

Vincent, Lucy	...	...	...	...	...	...	...	...	...	(B.)
---------------	-----	-----	-----	-----	-----	-----	-----	-----	-----	------

THEATRICAL CONDUCTORSHIP.

Bradley, Francis Andrew.

IN PIANOFORTE ACCOMPANIMENT.

Brown, Allan Harold
 Coleman, Richard Henry Pinwell
 Cooper, Ernest

Evans, David John
 Goff, Caroline Louisa

IN ELOCUTION.

Cattley, Nora Isabel
 Chick, Margaret
 Davidson, Elsie
 Dexter, Ivy Maud
 Ehrlich, Rosalie Isalde

Fogerty, Elsie
 Kendall, Blanche
 Pool, Ethel
 Reid, Phyllis Taylor
 Watson, Amy Dora

A., Performer and Teacher; B., Teacher; C., Performer.

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

METROPOLITAN EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in full (Please write clearly. If a lady please state Miss or Mrs.).

Home Address

London Address (if known)

Subject for Examination..... Class.....

(This to be filled up by Candidates
in Subjects I., II., III., and VIII.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, in accordance with paragraphs 6 or 8, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made and (in the case of paragraph 8) give date of last pass in paper work.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch, Irish and Channel Islands Cheques should be made out for an additional sixpence to cover Bank charges. Money Orders should be made payable to J. A. CREIGHTON, at "the Chief Office," London.

If entering for the Examination a remittance of **Five Guineas** must accompany this Form, which must be returned by **30th June** for the **September** Examination, or **13th November** for the **Christmas** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 31st** and **November 30th** * in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate desire to make a request as to examination before or after Christmas, please write here "Before" or "After : " Christmas.

* Except in the case of Band-Mastership and Theatrical Conductorship.

